

This thesis examines the complex imbrication of race and sexuality in the vampire figure during the course of its literary life. It examines traditional, nineteenth-century representations (Polidori's *The Vampyre*, Le Fanu's *Carmilla*, and Stoker's *Dracula*) of the vampire as monstrous because of its racial and sexual deviance as well as two twenty-first-century reinterpretations of the vampire. The first of these is Stephenie Meyer's *Twilight* series, which reproduces the vampire as the ideal romantic hero through his whiteness and heteronormativity. The second of these is Octavia Butler's *Fledgling*, which reappropriates the vampire as black and sexually queer in order to challenge the normative systems of white privilege and heteronormativity.